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# The Construction of conceptual meaning in print footwear advertisements

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## Abstract

The aim of this study is to shed some light on how print footwear ads are created and interpreted from a cognitive linguistic perspective. With this purpose in mind we will analyse the various ways in which metaphor, metonymy and image schemas together with color are exploited by advertisers in this type of products to persuade the audience and influence their choices. Hence, a cognitive linguistic approach has been used to analyze nine advertisements that were released between the year 2006 and 2013 in an online corpus, “Adsoftheworld”, from its footwear section. The analysis is structured according to the theory of cognitive linguistics outlined over the last decades (amongst others see, for instance, Johnson, 1987; Lakoff, 1987 & 1990; Lakoff & Johnson, 1980 & 1999; Forceville, 1996, 2006, 2009 & 2012; Ruiz de Mendoza, 2000; Ungerer, 2000).

## 1 Introduction

Over the last few years, there has been a growing interest in the analysis of advertisements from a cognitive linguistic point of view (Forceville, 2006, 2009, 2012; Ungerer, 2000; Diez Velasco, 2001; Cortés de los Ríos, 2010, among others). Metaphor, metonymy and image schemas play a crucial role in the interpretation and understanding of advertisements; hence, advertisers manipulate these mechanisms to attract and persuade the consumer to buy a specific product. Consequently, it is argued that these cognitive tools together with color can be used by advertisers to communicate persuasively and reinforce the most significant aspects of a footwear product.

This study will proceed by analyzing a corpus of nine print footwear advertisements in English. More specifically, we will follow the Lakoffian theory of metaphor, metonymy and image schemas (Lakoff & Johnson, 1980, 1999; Lakoff 1987, 1990; Johnson, 1987; Lakoff & Turner, 1989, etc.). Our analysis will also benefit from Forceville's pictorial metaphor theory and multimodality (Forceville, 1996, 2006, 2009 & 2012).

The layout of this paper is as follows: The first section is devoted to the basic preliminaries of metaphor, metonymy, image schema and color. The second section will encompass the corpus under analysis and the methodology. The third section will be aimed at the analysis of the corpus. Finally, the last section will include results and some conclusions.

## **2 Basic preliminaries**

### **2.1 Metaphor**

Since the mid 1970's there has been a growing interest in metaphor, which has become a central part of linguistic research (for instance, Lakoff & Johnson, 1980, Lakoff, 1987; Lakoff and Turner, 1989). The word "metaphor" was defined as a novel or poetic linguistic expression where one or more words for a concept are used outside of their normal conventional meaning to express a "similar concept" (Lakoff, 2006: 185). However, this traditional view has been challenged by many scholars and nowadays it has been demonstrated that it is central to ordinary natural language.

Barcelona (2011: 53) defines metaphor as "a symmetric mapping of a conceptual domain, the source, onto another domain, the target. Source and target are either in different taxonomic domains and not linked by a pragmatic function, or they are in different functional domains".

On the other hand, following the established "A is B" formula, decades of productive analysis by conceptual metaphor scholars have shown the crucial role of metaphor both in thought and, especially in the last decade, in the use of language for different purposes, emphasizing its pragmatic function (Villacañas & White, 2013).

It is particularly relevant in the field of cognitive semantics the contribution of the study of pictorial metaphor in advertising by Forceville (1996). His study provides a beneficial understanding of how conceptual metaphors can take various realizations. Three general categories of metaphorical realizations can be identified for advertising metaphors: verbal, pictorial and multimodal (Forceville, 1996, 2006), which can accommodate even more specific subtypes: pictorio-verbal, verbo-pictorial, etc. In addition, Forceville (2009) sheds light on novel and creative metaphors rather than conventional ones

His theory offers a very detailed and useful model for the analyses not only of metaphors but also metonymies in ads, and it has been adopted widely by scholars such as Rocamora Abellán, 2004; Koller, 2009; Hidalgo and Kraljevic, 2011; among others.

### **2.2 Metonymy**

Like metaphor, metonymy was also recognized as a conceptual process. However, it has received initially little attention from cognitive linguistics compared to metaphor although it is probably even more basic to language and cognition (Barcelona, 2000: 4). Lakoff and Johnson (1980: 35) define metonymy as "using an entity to refer to another that is related to it". Metonymies have an associative relation, that is to say, an entity is usually used to refer to another entity in the same domain, "a stand for relation". Further on, metonymies are usually

represented by the schema **a** for **b**, where **a** represents the source domain and **b** symbolizes the target meaning of the metonymic operation (Lakoff and Johnson, 1980; Ruiz de Mendoza, 2000).

The crucial difference between metonymy and metaphor as Ruiz de Mendoza (1997: 282) has suggested is the nature of the mapping, whether it is an external or an internal mapping, basically if the mapping occurs within the “domain matrix” or if the mapping happens between two separated domains. Lakoff and Johnson (1980: 30) provided a definition attempting to make a clear cut between metaphor and metonymy:

Metaphor and metonymy are different kinds of processes. Metaphor is principally a way of conceiving one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. But metonymy is not merely a referential device. It also serves the function of providing understanding.

Taking this definition into consideration, it is said that there is not only a system of conventional metaphor, but there is also a system of conventional metonymic mappings, which are manifested in language and in the way we think and act. Advertising frequently uses metonymy simply by putting a product in close proximity to something copywriters want to draw attention to.

Goosens, on the other hand, (1995:159) claims that there is no clear-cut between metaphor and metonymy and that they may interact in many ways. Through examining and investigating data, Goosens (1995:174) uncovered two types of interactions between metaphor and metonymy that frequently happen: “One in which the experiential basis for the metaphor is a metonymy, yielding what we call metaphor from metonymy, the other in which the metonymy functioning in the target domain is embedded within a metaphor, i.e. metonymy within metaphor”. This leads some linguists, such as Ruiz de Mendoza (2000: 115) to claim that the relation between metaphor and metonymy is a succession, rather than two separated phenomena. Other linguists also support this idea about the possible interactions between metaphor and metonymy (Ungerer, 2000; Uriós-Aparisi, 2009; Hidalgo and Kraljevic, 2011; Villacañas & White, 2013; among others).

### **2.3 Image schemas**

Johnson (1987: xiv, xvi) defines an image schema as follows:

An image schema is a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience.....

“Experience”.... is it to be understood in a very rich, broad sense as including basic perceptual, motor-program, emotional, historical, social and linguistic dimensions

Image schemas are thought of as experiential because they arise from our embodied experience, for instance as children we put things in and take them out of various kinds of objects, thus we treat these things as containers. Yet, they are unconsciously thought of and unnoticed because image schematic structuring is done automatically (Dodge and Lakoff, 2005: 60). Lakoff and Johnson (1999) call this phenomenon as “cognitive unconscious”.

One of the most important things about image schemas is that they underlie all aspects of meaning and cognition and hence they motivate important aspects of how we think, reason, and

imagine, and can therefore play a very important role in persuasion. Nevertheless, in spite of this importance, they have not yet been sufficiently explored. As argued by Gibbs and Colston (2006: 260), “they are a crucial, undervalued dimension of meaning”. We will explore how persuasive is the exploitation of image schemas for transmitting meaning in the print footwear advertisements. We believe that image schemas are helpful in attaining the goal of persuading and influencing the target audience.

As human beings are always evaluating what can be good or bad for them, advertisers fall back on these cognitive structures since the positive or negative value of each image schema is also added to the concept or picture. The first element of an image schema is assumed to carry a positive evaluation and the second one negative (Krzeszowski, 1993). However the value can change from one culture to another. Image schemas are highly used by advertisers because of their persuasive nature, that is to say advertisers manipulate image schemas depending on the negative or positive value the image schema represents.

## **2.4 Color**

Another element to be highlighted due to its persuasive value is color. The color system has been a crucial factor in the understanding of embodied language (Feldman, 2006). It induces moods and emotions, influences consumers’ perceptions and behavior. The physical attractiveness of the ads is an important component; hence, advertisers tend to spend extra expenditure on color due to its superior attention getting property, namely persuasion. Thus, our perception of colors does affect the way we feel and react to certain ads due to the concepts and sensations that colors convey to the observer. As Lakoff and Johnson (1999) state, colours and colour categories are not “out there” in the world but are interactional. Colour concepts and colour-based inferences are thus structured by our bodies and brains. Categories of cognitive colours are capable of “conveying” sensations or concepts to the person observing them.

What a color symbolizes, what it means, and its association may differ from one culture to another. Aslam (2006: 20) illustrates these differences through various examples, for instance, the color white symbolizes pureness and happiness in Australia and America, while it symbolizes death and mourning in East Asia. Black means stupidity and dullness in India, but it is associated to sorrow and grief in western culture.

## **3 Corpus and methodology**

### **3.1 Corpus**

The corpus used for data analysis is mainly a group of printed adverts of footwear, which were released between the year 2006 and 2013<sup>1</sup>. We looked for any ads that displayed cognitive content. This resulted in around thirty adverts, and the selection was kept open in order to determine later on what type of ads that would prove fertile for a qualitative study. Finally, the selection was narrowed down to nine adverts leaving only those that were more relevant from the linguistic point of view.<sup>2</sup>

Although new media devices have appeared and one of these modern devices is the internet; printed advertising still maintains an essential part of the advertising message as it provides a complete image and a word text in a very limited space/time span.

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<sup>1</sup> Due to space constraints we could not include more footwear ads analysis. The majority of these ads were collected from an online website (<<http://adsoftheworld.com/>>.), more precisely from its footwear section.

<sup>2</sup> These footwear advertisements were used for academic motives.

### 3.2 Methodology

We will use a cognitive linguistic approach to analyze the persuasive nature of cognitive tools when used in advertising. More specifically, we will examine metaphor, metonymy, and image schemas together with color from cognitive semantics. Furthermore, we will investigate how these elements are used to promote the footwear products. Our analysis will be based on a table showing the cognitive structures (metaphors and metonymies), modality (monomodal or multimodal: pictorio-verbal, verbo-pictorial, (Forceville, 1996, 2006, 2009, 2012)) and image schemas that appear on the advertisements together with color.

For the analysis of image schemas, we will consider Evans and Green's classification (2006), together with the motion image schema: forward-backward (Turner, 1991):

- a. Space: up-down, front-back, left-right, near-far, center-periphery, path, straight-curved, scale.
- b. Containment: in-out, full-empty.
- c. Multiplicity: part-whole, count-mass.
- d. Balance: axis balance, point balance equilibrium.
- e. Force: compulsion, blockage, counterforce, diversion, enablement, attraction, resistance.
- f. Cycle.
- g. Attribute: heavy-light, dark-bright, big-small, warm-cold, strong-weak.

As for color, we preferred to follow the chart provided in Pamela Paul's Article "Color by numbers" (2002).

### 4 Analysis of the corpus

#### Ad no. 1 (MIZUNO)



**Figure 1** YOUR BODY IS OUR INSPIRATION: Mizuno Prof Runner I5

Type	
<b>Cognitive structures</b>	<b>metaphor:</b> MIZUNO IS A MUSCLE <b>metonymy:</b> THE FEET FOR THE WHOLE BODY <b>multimodal:</b> pictorio-verbal <b>multimodal:</b> pictorio-verbal <b>movement/space/attribute:</b> forward-backward/up-down, front-back, straight-curved /strong-weak, dark-bright.
<b>Metaphor modality</b>	
<b>Metonymy modality</b>	
<b>Image schemas</b>	

**Table 1** Cognitive analysis of the ad illustrated in the figure 1

The first advertisement portrays the pictorio-verbal metaphor MIZUNO IS A MUSCLE based on the following image schemas: movement (forward-backward), space (up-down, front-back, straight-curved) and attribute (strong-weak, dark-bright). Forward, up, front, straight, strong and dark are positively valued and sanctioned as positive values in our culture. The characteristics of the muscle, excitability, extensibility, contractility, and elasticity are mapped onto Mizuno through this pictorio-verbal metaphor.

We can distinguish a metonymy: THE PART FOR THE WHOLE as in THE FEET FOR THE WHOLE BODY.

Regarding colors, red is predominantly used. The use of this color is significant as it serves to enhance the features of the product, namely dynamicity, passion, and daring. Furthermore, the red color connotes the desire to experience the fullness of living which leads to constant activity.



Ad no. 2 (Saint Vacant)



**Figure 2** BETTER THAN HANDMADE

Type	
<b>Cognitive structures</b>	<b>metaphor:</b> FEET ARE THE EXPERTS IN SHOE MAKING <b>metonymy 1:</b> FEET FOR THE MANUFACTURER <b>metonymy 2:</b> THE TOOLS FOR THE CORDWAINER
<b>Metaphor modality</b>	<b>multimodal:</b> pictorio-verbal
<b>Metonymy modalities</b>	<b>monomodal:</b> pictorial
<b>Image schemas</b>	<b>attribute/ space:</b> dark-brigh/ front-back, up-down.

**Table 2** Cognitive linguistic analysis of the ad illustrated in figure 2

This advert of Saint Vacant contains the pictorio-verbal metaphor FEET ARE THE EXPERTS IN SHOEMAKING based on the image schemas of attribute and space. Dark, front and up are positively valued and sanctioned as positive values in our culture. The advertiser uses the image schema of attribute, more specifically, dark-bright to foreground the process of making the

product. On the other hand, we can observe a case of metaphor from metonymy, in which the metonymy FEET FOR THE MANUFACTURER is the basis for the metaphorical use.

The advertiser's intention is to inform about the quality of the product, and the dedication this company has for shoemaking as it gives each shoe the appropriate time and attention. The headline BETTER THAN HANDMADE is an incomplete sentence because the comparative form should be between two things; however, by looking at both the pictorial elements and the verbal ones, we can complete the comparison: FEETMADE IS BETTER THAN HANDMADE.

Furthermore, we can depict two types of pictorial metonymies. On the one hand, THE PART FOR THE WHOLE, as in FEET FOR THE MANUFACTURER; on the other hand, OBJECTS USED FOR THE USER, as in THE TOOLS FOR THE CORDWAINER.

As regards color, the brown color of the shoe symbolizes physical comfort, ease and simplicity; moreover, it also represents the natural material used in making the shoe, namely the leather.

Ad no.3 (diesel)



**Figure 3** The legend of the jammed sneaker and the hero who retrieved it. ASSCALIBUR



Type	
<b>Cognitive structures</b>	<b>metaphor 1:</b> DIESEL SNEAKER IS A WAEAPON <b>metaphor 2:</b> THE MAN IS A HERO <b>metonymy 1:</b> THE BATTLE SUIT FOR A WARRIOR <b>metonymy 2:</b> THE BACKSIDE FOR A PERSON
<b>Metaphor modalities</b>	<b>monomodal:</b> pictorial
<b>Metonymy modalities</b>	<b>multimodal:</b> verbo-pictorial
	<b>multimodal:</b> pictorio-verbal
	<b>multimodal:</b> verbo-pictorial
<b>Image schemas</b>	<b>space/ attribute:</b> front-back, up-down/ strong-weak, big-small

**Table 3** Cognitive linguistic analysis of the ad illustrated in figure 3

The pictorial metaphor DIESEL SNEAKER IS A WEAPON shown in figure 3 is based on the image schema of space: front-back and up-down, being front and up positively valued. The strength and the destructive ability of the weapon are mapped onto the product. Taking into consideration the campaign of these FW1 sneakers in 2010 which was “Not made for running (great for kicking)” together with the advert in hand, we can claim that the main intention of the advertiser was to promote the product in a funny way, yet to maintain the characteristics of the product, namely strength. In addition, we can distinguish another verbo-pictorial metaphor THE MAN IS A HERO based on the image schema of attribute: strong-weak and big-small with the positive value of strong and big. In addition, big interacts with the primary metaphor IMPORTANCE IS SIZE.

On the other hand, we can depict two types of multimodal metonymies, CLOTHES FOR THE PERSON in this case, THE BATTLE SUIT FOR A WARRIOR, and THE PART FOR THE WHOLE metonymy as in THE BACKSIDE FOR A PERSON.

The headline ASSCALIBUR reminds us of the 1981 famous movie EXCALIBUR, which was directed by John Boorman, that retells the myth of King Arthur and the mystical sword EXCALIBUR. The advertiser uses an intertextual technique which is: “a network of textual relations...quotation, parody and allusions are commonly-used techniques to set up an intertextual relation between advertisements or target texts and source texts” (Liu and Thao, 2013: 11). The advertiser’s main objective behind using this technique is to capture people’s attention, interest and their desire to buy the product because people have the tendency to accept things they feel familiar with.

As regards colors, the advertiser uses dark tones to convey the sarcastic atmosphere.

Ad no. 4 (Mizuno)



**Figure 4** THE SPECIES EVOLVED AGAIN: Mizuno Wave Creation I3

Type	
<b>Cognitive structures</b>	<b>metaphor:</b> MIZUNO IS AN EVOLVED SPECIES
<b>Metaphor modality</b>	<b>metonymy:</b> THE SHAPE OF THE PERSON, WHICH IS THE COMPANY LOGO, FOR THE COMPANY.
<b>Metonymy modality</b>	<b>multimodal:</b> verbo-pictorial
<b>Image schemas</b>	<b>monomodal:</b> pictorial
	<b>attribute/ space/ containment:</b> dark-bright/near-far, front-back,up-down/in-out.

**Table 4** Cognitive linguistic analysis of the ad illustrated in figure 4

Advert n° 4 portrays the verbo-pictorial metaphor MIZUNO IS AN EVOLVED SPECIES based on the image schemas of attribute, space and containment with the positive value of dark, near, front, up and in. Evolved species endure a development through an evolutionary process and the result of this development is a new variety; thus those processes are mapped onto Mizuno, namely evolution and development to come out with a highly new style and technology. The advertiser makes use of the Darwinian Theory on the evolution of species, and he employs it in both the headline THE SPECIES EVOLVED AGAIN and the picture.

On the other hand, we have the following pictorial metonymy THE PART FOR THE WHOLE as in THE SHAPE OF THE PERSON, WHICH IS THE COMPANY LOGO, FOR THE COMPANY.

In addition, the advertiser uses light colors, namely white and blue. The white color is used to highlight the idea of the advert, i.e. a new and innovative product coming out to the market (see figure 4), by portraying the man as coming out from the womb and seeing the light for the first time. The blue color, on the other hand, is used to transmit tranquility and coolness. The blue color is number one in America according to a survey of 1,040 participants that was conducted by BuzzBack Market Research, in partnership with Pantone, Inc., in October 2003.

Ad no. 5 (Christian Louboutin fall winter 2010)



**Figure 5**

Type	
<b>Cognitive structures</b>	<b>metaphor:</b> THE SHOE IS A FLOWER <b>metonymy 1:</b> A BUTTERFLY FOR EACH TYPE OF WOMAN <b>metonymy 2:</b> FEMALE SHOE FOR FEMALE IDENTITY.
<b>Metaphor modality</b>	<b>monomodal:</b> pictorial
<b>Metonymy modalities</b>	<b>monomodal:</b> pictorial
<b>Image schema</b>	<b>attribute/ space/ containment/force:</b> dark-bright/ near-far, up-down/ in-out/attraction-resistance.

**Table 5** Cognitive linguistic analysis of the ad illustrated in figure 5

THE 5<sup>th</sup> advert of Christian Louboutin shoes contains a pictorial metaphor THE SHOE IS A FLOWER based on the image schemas of attribute, space, containment and force with the positive value of dark, near, up and in. In addition, we highlight the image schema of force, with the positive value of 'attraction'. From the general context we can say that the season is spring; and as we know in spring flowers blossom, flourish and are at the top of their beauty, hence, all of these traits are mapped onto Louboutin shoes. The fact that there is only one shoe growing on the rock represents the uniqueness, the supremacy and the luxury of the product.

On the other hand, we can depict the following pictorial metonymies: FEMALE SHOE FOR FEMALE IDENTITY since the shoe is pink, sparkling, gold, and very feminine; the second metonymy is A BUTTERFLY FOR EACH TYPE OF WOMAN, each butterfly has a unique color representing different kinds of women, and almost all of them are bound to the shoe, which implies that no woman can resist the attraction of the product.

The green color on the ground predominates in order to convey the spring's atmosphere, freshness, and ecology. Further on, the pink color connotes cheerfulness, emotions, warmth, and it is considered as the color of girls. The butterflies display plenty of bright and fresh colors which serve to represent women of different colors, types and nationalities.

#### Ad n° 6 (Adidas)



**Figure 6 a³ Gigaride Unstoppable Cushioning**

Type	
<b>Cognitive structures</b>	<b>metaphor:</b> A3 GIGARIDE IS A KANGAROO
<b>Metaphor modality</b>	<b>metonymy:</b> THE BACK OF THE KANGAROO FOR THE LOGO.
<b>Metonymy modality</b>	
<b>Image schemas</b>	<b>monomodal:</b> pictorial monomodal: pictorial <b>attribute/ space/</b> <b>movement/balance:</b> dark-bright/up-down, left-right/forward-backward/ point of equilibrium.

**Table 6** Cognitive linguistic analysis of the ad illustrated in figure 6

Advert n° 6 (see figure 6) contains a monomodal metaphor A3 GIGARIDE IS A KANGAROO based on the image schemas of attribute, space, movement and balance. Traits of the kangaroo, such as jumping capabilities, high speed, and balance are mapped onto the tennis shoe being this positively valued. Moreover, we can distinguish another classical metonymy, THE PART FOR THE WHOLE as in THE BACK OF THE KANGAROO FOR THE LOGO.

The color of the Kangaroo which is orange connotes adventure and extroversion. Moreover, the black background is used to highlight the product.

#### Ad n° 7 (Metro shoes)



**Figure 7** HAPPY FEET MAKE HAPPY PEOPLE!



Type	
<b>Cognitive structures</b>	<b>metaphor 1:</b> METRO SHOE IS A HIGHLINE CONVERTIBLE CAR <b>metaphor 2:</b> THE FOOT IS A PERSON.
<b>Metaphor modalities</b>	<b>metonymy:</b> FEET FOR THE PERSON <b>monomodal:</b> pictorial
<b>Metonymy modality</b>	<b>monomodal:</b> verbal <b>monomodal:</b> verbal
<b>Image schemas</b>	<b>attribute/space:</b> dark-bright/up-down, near-far, center-periphery.

**Table 7** Cognitive linguistic analysis of the ad illustrated in figure 7

The pictorial metaphor METRO SHOE IS A HIGHLINE CONVERTIBLE CAR is based on the image schemas of attribute and space being dark, up, near, center positively valued. The main intention of the advertiser behind putting the shoe in a vertical position is to foreground the absorbing shock property of the shoe. Furthermore, the choice of the car as a highline convertible implicates that the shoe is ventilated and comfortable due to using primary materials like natural leather and cushioning. Traits such as comfort, ventilation, luxury and prestige are mapped onto the shoe. Moreover, the verbal metaphor, THE FOOT IS A PERSON offers a case of metaphor from metonymy. The source domain FOOT has a metonymic basis. In addition, we can distinguish a verbal metonymy, THE PART FOR THE WHOLE as in FEET FOR THE PERSON.

The advertiser uses light colors to convey a positive atmosphere. Moreover, the red and the brown color are used to convey comfort and simplicity; and to represent the natural material the shoe is made of, in this case, leather.

#### Ad no. 8 (Asics)



**Figure 8** STOP AT NEVER

Type	
<b>Cognitive structures</b>	<b>metaphor:</b> LIFE IS A JOURNEY <b>metonymy:</b> THE TRAINING SUIT FOR ATHLETES
<b>Metaphor modality</b>	<b>multimodal:</b> pictorio-verbal
<b>Metonymy modality</b>	<b>monomodal:</b> pictorial
<b>Image schemas</b>	<b>space/movement:</b> near-far, up-down; center-periphery, left-right, front- back/forward-backward

**Table 8** Cognitive linguistic analysis of the ad illustrated in figure 8

The conventional metaphor LIFE IS A JOURNEY shown in figure 8 is based on the image schemas of space and movement in this advert. This metaphor interacts with the primary metaphor PROGRESS IS FORWARD MOVEMENT. The man wearing the training suit is running towards a known destination. As we can notice in the ad the man is full of confidence, his head is up, and knows exactly where he is going. We can observe that the athlete is in first position and this is manifested by the fact that we are seeing him from the back through the eyes of another athlete behind him. We observe that there is an axiological clash with the value of ‘back’ as this is prototypically negative. However, here a positive value is introduced. In addition we can distinguish the following pictorial metonymy: THE CLOTHES FOR THE PERSON, in this case, THE TRAINING SUIT FOR ATHLETES.

The headline “STOP AT NEVER” refers to the consumer, the company, and the product itself. First of all, by wearing ASICS the consumer will never stop and give up on his dream, and what <sup>3</sup>Erik Forsell, the new marketing veep states in one of his interviews “It’s all about how you never stop pushing and trying to be your best” confirms the first supposition. Secondly, the company will never stop innovating and coming out with new products “but we’ll never stop being a performance brand”. Finally, the product is strong and lasting and it will not disappoint its buyers.

As regards colors, we should highlight the white color of the lettering which is associated with freshness, purity, simplicity, and excellence. The advertiser uses light tones in the image to transmit a positive view about the future.

<sup>3</sup><http://5ksandcabernets.com/2011/11/stop-at-never-asics-says-it%E2%80%99s-ok-to-wear-their-shoes-with-jeans-or-even-in-a-marathon/>

Ad no. 9 (Asics)



**Figure 9** Time is a medal you carry inside the chest

Type	
<b>Cognitive structures</b>	<b>metaphor 1: TIME IS A MEDAL</b> <b>metaphor 2: THE CHEST IS A CONTAINER</b>
<b>Metaphor modalities</b>	<b>metonymy 1: THE STOP WATCH FOR THE COACH</b> <b>metonymy 2: THE CHEST FOR THE WHOLE BODY</b>
<b>Metonymy modalities</b>	<b>multimodal: verbo-pictorial</b> <b>monomodal: verbal</b>
	<b>monomodal: pictorial</b>
<b>Image schemas</b>	<b>monomodal: verbo-pictorial</b> <b>containment/multiplicity/space: in-out/part-whole/ up-down, front-back</b>

**Table 9** Cognitive linguistic analysis of the ad illustrated in figure 9

The verbo-pictorial metaphor TIME IS A MEDAL interacts with the conventional metaphor TIME IS MONEY (Lakoff and Johnson, 1980). A medal is almost always something very precious that someone has earned as recognition for an achievement. Moreover, the physical value of the medal may not be of great importance; nonetheless, the emotional value is of great significance. Hence, time is considered as something priceless that should be spent wisely. Traits of the medal, such as valuable, important, priceless and precious are mapped onto time.

The verbal metaphor THE CHEST IS A CONTAINER is based on the image schemas of containment, multiplicity and space being in, part, up and front positively valued and sanctioned as positive values in our culture. The chest is thought of as a container where we can hide our precious and priceless things. As a matter of fact, the idiomatic expression get something off one's chest enhance the metaphor THE CHEST IS A CONTAINER. The advertiser's main intention is not to shed light on the value of time as much as on the object you use to save time, in this case it is the product.

Two types of metonymy can be distinguished: THE PART FOR THE WHOLE as in THE CHEST FOR THE WHOLE BODY, and OBJECT USED FOR USER metonymy as in THE STOP WATCH FOR THE COACH.

The advertiser uses a grey background, which conveys an elegant and practical aspect of the product.

## 5 Conclusions

Cognitive semantics and its application in the verbo-pictorial field allowed us to establish a framework that gave a practical and coherent explanation of the meaning of print footwear advertisements. Our analysis has proved that most of the metaphors encountered are multimodal. Most of the metaphors are creative except from one conventional metaphor LIFE IS A JOURNEY. The majority of metaphors are based on image schemas to convey the positive values to the product. As a result, the metaphors under analysis always convey a good evaluation to the footwear products. Furthermore, two adverts have shown a case of metonymy based metaphor: Saint vacant shoe (advert no. 2) and Metro shoe (advert no. 7).

Metonymies used by advertisers are THE PART FOR THE WHOLE, OBJECTS USED FOR THE USER AND CLOTHES FOR PERSON. However, the first type has been used on a large scale to put focus on the feet standing for the whole body. On the other hand, most of the metonymies used in the selected sample are monomodal, pictorial, thus the analyses matches Forceville's category of pictorial metonymy since most of the ads did not show the need of the text to understand the domain implied in the metonymy. Consequently, the significance of metonymy can be further claimed as a conceptual tool in footwear advertising.

With regards to image schemas, the majority of them are positive since the first element is represented either in the text or the image. The image schemas used in this type of advertising are those of attribute (dark-bright, big-small, strong-weak), movement (forward-backward), space (up-down, near-far, left-right, straight-curved, center-periphery, front-back), containment (in-out), balance, multiplicity (part-whole) and force. Further on, it is of importance that the image schema of front-back, in which back holds a negative value has been used as a positive one, hence, producing an axiological clash (advert no. 8). In addition, the most recurring image schema is space followed by attribute. Movement and containment follow on from these. It is curious the copywriter does not show shoes or trainers in movement with a higher frequency since the main function of this product is that of walking. Finally, force, balance and multiplicity are also used in lesser number.

With reference to the use of color, it differentiates from one ad to another depending on the mood the advertiser wants to convey. Most of the colors used in the sample are light tones, such as blue, white, pink, purple and green. Sometimes, even dark tones such as black, whose prototypical value is negative, carry a positive value. For instance, the color black in ad no. 1 conveys elegance, and it is used as a foregrounding technique to highlight the product.

Consequently, color as a cognitive tool plays an essential role in understanding of the analyzed ads. For instance, without the green color in advert no. 5 we would not be able to create the metaphor, THE SHOE IS A FLOWER; or in advert no. 1 we would not be qualified to identify the metaphor, THE SHOE IS A MUSCLE without the red color.

In short, our analysis demonstrates that cognitive metaphors, metonymies, image schemas and color are used persuasively to transmit meaning in print footwear advertising. Furthermore, it can be argued that the more advertisers make use of the conceptual richness of these cognitive tools, the more creative and affective their work will be to attract potential consumers.

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